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fifteen hundred plays! One hundred and twenty-five *comedias* and seventy-five *autos* are a liberal allowance for this prolific playwright.

As a matter of principle, in *El sí de las niñas* as elsewhere, we see no reason why we should be told that *puedo* < *poder*, *venga* < *venir*, *voy* < *ir*, *fuera* < *ser*, &c. Completeness in this method is well-nigh unattainable, and it would be gratuitous to point out inconsistencies.

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### ENGLISH LITERATURE.

*Old English Poetical Motives derived from the Doctrine of Sin.* By Dr. C. ABBETMEYER. The H. W. Wilson Co., Minneapolis, Lemcke & Buechner, New York, 1903, pp. 42.

The scope of Dr. Abbetmeyer's dissertation is indicated by his chapter headings:—"The Fall of the Angels," "The Fall of Man," "Satan the Fallen Archangel," and "Fallen Man." In order to be complete, it would seem that a discussion of the doctrine of sin should include also a consideration of Hell and Purgatory; Dr. Abbetmeyer, however, has left these topics undiscussed, except so far as the punishments of Satan and the fallen angels are concerned.

In his Introduction, Dr. Abbetmeyer discusses the question whether the Anglo-Saxon Church tended toward Pelagianism, coming to the conclusion that "the English Church . . . remained Semi-Pelagian to the end in spite of its official Augustinianism" (p. 7). No evidence is brought forward, however, to show that the Anglo-Saxon Church differed at all in its doctrine of sin from the other branches of the Catholic Church, and the whole matter of Pelagian influence is dropped at the end of the Introduction.

Throughout his discussion, Dr. Abbetmeyer takes Gregory the Great as the starting-point for the doctrine of sin prevailing among Anglo-Saxon theologians and poets. Each chapter begins with "A Brief Outline of Pope Gregory's Doctrine," and no attempt is made to differentiate the conceptions of Anglo-Saxon writers from the teachings of Gregory.

As to surviving heathen elements in the Anglo-Saxon conceptions he shows a judicious skepticism. He follows Dr. Ernest J. Becker (*Medieval Visions of Heaven and Hell*, Baltimore, 1899) in regarding the "cold hell" in Anglo-Saxon poetry as derived from apocryphal Christian literature rather than from Germanic pagan mythology. The only point in which he is disposed to admit the possibility of heathen influence is in the representation of the rebel angels as setting up their throne in the North. "This may be," he says, "the blending of similar ecclesiastical and heathen conceptions" (p. 15). However, inasmuch as this notion of Satan's occupation of the North as his special quarter was firmly established in Christian literature, it is hardly necessary to recognize here the influence of pagan mythology. On the other hand, Dr. Abbetmeyer passes over one point of correspondence to the Loki myth in Anglo-Saxon poetry which may possibly have some significance: namely, the passage in *Guthlac* (840-2, 953-66) in which Eve is spoken of as presenting a bitter drink to Adam. Yet, though here and there some traces of heathen conceptions may still survive in Anglo-Saxon Christian poetry, Dr. Abbetmeyer is doubtless right in his very conservative attitude on the subject.

As to the influence of apocryphal Christian writings upon Anglo-Saxon doctrine, Dr. Abbetmeyer is not altogether clear. He seems to regard Gregory as the chief medium through which these apocryphal conceptions reached the Anglo-Saxon Church (p. 41). But in discussing the Anglo-Saxon cold hell he turns to the similar notion in the Enochic literature as evidence of "Oriental influences" (p. 16). Does he mean by this that the Greek text of the *Book of Enoch* was the direct source, or is he still thinking of Gregory as the medium? Dr. Abbetmeyer refers several times to the *Book of Enoch*, but does not once mention such probable sources as the *Apocalypse of Peter* (ed. Oscar von Gebhardt, Leipzig, 1893), or the Latin *Visio Pauli* (ed. M. R. James, Cambridge Univ. Texts and Studies, 1893). In the latter, hell is pictured as containing both fire and extreme cold and serpents (cf. *Salomon and Saturn*, 466-8). There are many evidences of acquaintance with the *Visio Pauli* in England at an early date. An obvious reflection of it occurs

in one of the stories related by Bede (*Hist. Eccl.* v, 13; cf. *Visio Pauli*, § 10, 16, 17). Moreover, Prof. J. M. Garnett (*Protestant Episcopal Review*, 1894, pp. 476-8) has pointed out quotations from the same source in the *Blickling Homilies*, the *Old English Homilies*, as well as in the thirteenth century poems on "The XI Pains of Hell" (*Old Eng. Miscellany*, E. E. T. S.). It is to be regretted that Dr. Abbtmeyer has not traced more definitely the relation of the Anglo-Saxon poetry to these apocryphal and apocalyptic writings. For, although Gregory was undoubtedly an important medium in the spread of these conceptions, there is good evidence that Anglo-Saxon writers were acquainted with much of this apocryphal literature at first hand.

It will not be necessary to follow in detail Dr. Abbtmeyer's compilations of passages in Anglo-Saxon poetry illustrating the doctrine of sin. No doctrinal innovations are brought out in these passages, and the fall and punishment of Satan and his angels, as well as the disobedience of our first parents and the consequent sinful state of mankind, are themes too familiar to detain us. The most interesting conclusions presented in the dissertation have to do, not with the Anglo-Saxon doctrine of sin itself, but with the relationship between the various poems which Dr. Abbtmeyer seeks to establish on the basis of his compilation of passages.

Let us turn first to his treatment of passages dealing with the fall of man. He begins by dividing the Anglo-Saxon accounts into two groups: (1) the "epical," represented by *Genesis A* and *B*, (2) the "homiletical," among which are *Christ* (vv. 1380-1419), *Guthlac B* (791-850, 947-69), *Phoenix* (393-423), *Christ and Satan* (410-21, 478-88), and *Juliana* (494-505). Comparing the accounts in this latter group, Dr. Abbtmeyer finds the same "sequence of thoughts," and also a number of verbal correspondences. He concludes: "The correspondences between these poems both in thought and phrase compel the conclusion that they are related. They do not seem to be mutually dependent, but to rest on the same source, namely, some very familiar story of the Fall. This probably was not the Scripture narrative alone, although that was well known. . . . The source, in all probability, was

a well-known vernacular homily on the Fall, or Bible story with comment, that was taught to the catechumens, recited before the congregation, and otherwise told" (p. 28). Such an hypothesis is, of course, not impossible, though, in the case of a theme so familiar as the fall of man, pretty definite evidence would be needed to establish it. The verbal correspondences cited by Dr. Abbtmeyer do not seem to me at all conclusive; and as for the sequence of thought, it is difficult to see how it could have been altered by writers engaged in relating the Biblical story. Furthermore, Dr. Abbtmeyer overlooks the parallel from a Latin sermon by Cæsarius of Arles, which Professor Cook (*Christ of Cynewulf*, p. 210) has pointed out as the source of the passage in the *Christ*. The passage from Cæsarius certainly fits well with the lines from the *Christ*; in both, Christ is represented as recounting the story of man's sin to the guilty at the day of Judgment. In none of the other poems is the account placed in this setting.

The most important conclusions reached in Dr. Abbtmeyer's dissertation are those based upon his analysis of *Christ and Satan*. In the course of his chapter on the fall of the angels, he enters upon a detailed examination of the structure of this poem. Though agreeing with previous critics that in its present form *Christ and Satan* is a compilation, he takes issue with Groschopp's theory (*Anglia* vi, 248) that it consists of fragments of an original "Heiland," or Redemption story. He prefers to regard it as "a collection of poems describing mainly the sufferings of Satan after the descent of Christ" (p. 10). He would divide *Christ and Satan*, vv. 1-365, into a series of six "Plaints of Lucifer," "which received their present order in the manuscript probably for the purpose of dramatic recitation" (p. 41). To this cycle of Plaints was afterwards added 366-664, which was originally a "treatise on the second half of the second article of the Creed," but which "found its way into the manuscript as a parallel to the three longest poems in *Sat.*, 1-365" (p. 41). Finally, "*Sat.*, 665-733 is a fragment describing the dolours of Satan and breaking off in what seems the beginning of another Plaint of the demons" (*Ibid.*).

I have here outlined only the main sections into

which Dr. Abbetmeyer divides the *Christ and Satan*. Each of these sections is further subdivided, and in several cases passages are transferred from their present setting to a context which better suits the general scheme of the poem. For these details I must refer the reader to the dissertation itself. In its general outline, this theory that *Christ and Satan* grew up as a cycle of Plaints appears reasonable; it certainly is an improvement in some respects upon Groschopp's hypothesis. But in such an elaborate process of scissoring and re-arranging as Dr. Abbetmeyer has undertaken, the chances of arriving at the original components of the poem are, of course, extremely slight.

Next, Dr. Abbetmeyer proceeds to speculate as to the date and authorship of the first of these "Plaints of Lucifer" (*Christ and Satan*, 1-224). He finds interwoven in the narrative of *Guthlac A* a poem on the same subject, "which contains so many correspondences to *Sat.*, 1-224 as to be, if not the same poem, at least a very similar variant" (p. 11). From the fact that "the correspondences are from compact sections in the latter poem, while in *Gu. A* they are scattered over many lines," he concludes that the passage in *Christ and Satan* is older than *Guthlac A*. "If, then, *Gu. A* was written shortly after the death of the saint, which took place A. D. 714, the first *Sat.* poem must be earlier. . . . The date of the first Plaint may thus be about A. D. 700. I am inclined to ascribe it to Aldhelm, who handled the "Fall" theme in Latin hexameters, wrote a Latin Plaint of Lucifer, and was thoroughly imbued with the spirit of the national poetry" (p. 18).

If we must have a name to conjure with, Aldhelm may do as well as another. But in the absence of other proof this sort of evidence leads no further than conjecture. Dr. Abbetmeyer, however, is not content to rest even with finding an author for the first Plaint in *Christ and Satan*; he has still a final link to add to his chain of speculation. He observes that this first Plaint "contains quite a number of correspondences to the 'Fall' section of *Gen. A*" (p. 18). The inference is readily drawn: "The original 'Plaint of Lucifer' was probably written by Aldhelm on the basis of *Gen. A*, 1 ff." (p. 41). This is indeed a worthy cap-stone for the monument which Dr. Abbetmeyer has reared upon a foundation of verbal correspondences. The pas-

sages on which this claim of dependence is based, (*Christ and Satan*, 21-42, *Genesis A*, 13-91) tell the story of Lucifer's over-weening pride and its speedy punishment. Both are modelled more or less directly on Isaiah, 14: 12-15. The correspondences which exist are only such as might be expected where two authors are narrating the same incident. Moreover, the danger of building too much upon similarities of phrase is greatly increased in the case of themes like the fall of the angels or the fall of man. When one considers that these themes, through the Biblical text and the teaching of the Church, had become universally familiar, it will not appear strange to find now and then words and phrases which are similar or even identical.

Nevertheless, aside from his theories built upon tables of "correspondences," Dr. Abbetmeyer has given us a useful compilation and classification of passages in Anglo-Saxon poetry relating to Satan and the fall of man. One or two criticisms in matters of detail might be made. Thus, in referring to the account of the fall of the angels in *Cursor Mundi*, Dr. Abbetmeyer remarks: "It seems almost certain that the author knew *Gen. B*" (p. 20)—a conclusion which seems far from probable. Again, in referring to the Middle English versions of Lucifer's fall, he fails to mention the very remarkable description by the Gawayne poet (*Cleanness*, 203-34, *Early Eng. Allit. Poems*, E. E. T. S.). Finally, in his paragraph (p. 13) on the ten orders of angels, he would have found additional material in Dr. H. Ungemach's discussion of the subject (*Die Quellen der Fünf Ersten Chester Plays*, Münchener Beiträge, 1890, p. 21 ff.).

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## CORRESPONDENCE.

### PLEONASTIC COMPOUNDS IN COLERIDGE.

To the Editors of *Modern Language Notes*:

SIRS:—In Coleridge and other romantic poets one sign of their release from tradition is the free use and coinage of hyphenated adjectives and nouns. Coleridge, for example, is very rich in compound nouns; richer at all events than Bowles